

Presented by the University of the Arts School of Dance  
*Susan B. Glazer, Director*

# L E G A C Y Concert

A Celebration of the  
100th Anniversary of the School of Dance



The Merriam Theater  
Thursday and Friday, April 21 & 22, 2005

UArts



THE UNIVERSITY  
OF THE ARTS

**SCHOOL OF DANCE**

Susan B. Glazer, Director  
Maria Urrutia, Assistant  
to the Director  
Marlene Rice-Whittaker,  
Secretary

*Faculty*  
*Ballet*  
Christine Cox  
Scott Jovovich  
Andrew Pap  
Suzanne Slenn  
Jon Sherman  
Carole Luppescu Sklaroff  
Eva Szabo

*Jazz/Theater Dance*  
Peter Bertini  
Nancy Kantra  
Ronen Koresh  
Donald Lunsford  
Molly Misgalla  
Wayne St. David  
Karen Cleighton

*Modern Dance*  
Kim Bears-Bailey  
Jennifer Johnson  
Joan Myers Brown, Visiting  
Distinguished  
Guest Artist

Manfred Fischbeck  
Curt Haworth  
Brian Sanders  
Holly Wright  
Rachel Burman

*Tap Dance*  
Karen Cleighton  
LaVaughn Robinson  
Cathleen Cirioli

*African Dance* - Jeanine Osayande  
*Brazilian Dance* - Peter Bertini  
*Hip Hop* - Moncel Durden  
*Spanish Dance* - Anna Rubio  
*Voice* - Terry Greenland

*Dance Composition and  
Improvisation*  
Manfred Fischbeck, Curt Haworth,  
Wayne St David, Brian Sanders,  
Connie Vandarakis

*Business of Dance*  
Susan Glazer, Elise Kurland  
*Music Survey/Language of Music*  
Stephen Jay

*Dance Therapy* - Elise Tropea  
*Dance Education* - Susan Glazer,  
Connie Michael  
*Yoga* - Nancy Kantra  
*Pilates* - Brie Neff

*Dance History* - Catherine Robert  
*Dance Notation* - Peter Bertini  
*Pedagogy* - Lester Tome  
*Theater Functions/Senior  
Production/Notation/Music* -

Peter Bertini

*Costume director* - Tina Heinze  
*Technical Director*,  
*Lighting Designer* - Jay Madara

*Accompanists*  
Tom Baust  
Larisa Trump Bell  
Hans Boman  
Otis Clark  
Jim Hamilton  
Asya Haykin  
Rick Iannacone  
John Levis  
Tom Lowery  
Irina Priog  
Valentina Slutsky  
Jeff Story

**School of Dance Production Credits:**

*Production Director*: Susan B. Glazer

*Production Associate*: Maria Urrutia

*Costume Designer*: Tina Marie Green-Heinze

*Lighting Designer*: Jay Madara

*Stage Manager*: Travis Mesman

*Program Cover & Design*: Jessica Waters

**Legacy Concert • 2005**  
Merriam Theater

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# THE UNIVERSITY OF THE ARTS

1870: Philadelphia Musical Academy founded (today's UArts School of Music)

1944: Nadia Chilkovsky Nahumck founds the Philadelphia Dance Academy as a studio for teaching children. It was the first racially integrated dance school in Philadelphia

1954: Dr. Jani Szanto, director of the Philadelphia Musical Academy invites Nahumck to develop an undergraduate dance department for the Academy. It is the first school in Philadelphia to offer a college degree in dance.

1962: Ms. Jeri Packman becomes the director of the new Performing Arts School, grades 1-12, as a division of the Philadelphia Dance Academy.

1972: The Philadelphia College of Art hires Manfred Fischbeck and Brigitte Herman to teach dance to visual arts students.

1976: Still offering only a curriculum in music, the Philadelphia Musical Academy changes its name to Philadelphia College of Performing Arts.

1977: Spearheaded by Stella Moore, the Philadelphia College of Performing Arts, under the direction of Joseph Castaldo, (PCPA) invites the Philadelphia Dance Academy to join it and become the PCPA School of Dance. Gary David Celain is the first Director.

1982: Susan B. Glazer is named Director of the School of Dance.

1985: PCPA merges with the Philadelphia College of Art (founded 1876) and is called Philadelphia Colleges of the Arts

1987: Philadelphia Colleges of the Arts is granted university status and becomes The University of the Arts.

2005: The University of the Arts School of Dance is the largest dance program in the nation, and one of its finest.

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**Merriam Theater**  
**April 21 & 22, 2005**

Please note that all photography and videography are strictly prohibited. Thank you for your cooperation.

## GRAND PAS HONGROIS FROM RAYMONDA (1898)

Choreography: Marius Petipa

Staged By: Eva Szabo & Andrew Pap

Music: Alexander Glazounov

### Principals:

4/21 Anneliese Sari & Rikki McKinney

4/22 Erin Royston & Joseph Bunn

### Corps:

Joseph Bunn, Rosalia Chann, Richard Dieter, Reco Garrett, Elisabeeth Glendenning, Tara Henderson, Jennifer Hurley, Jesse Jones, Laura Jenkins, Marlayna Locklear, Sara Lonngren, Montece Mask, Rikki McKinney, Alex Ringler, MaryEllen Sharrer, Zachary Svoboda, Kelli Venter, Voltaire Wade-Green, Michael Weems, Kate Wilcox

## MAQUINAS SIMPLES (2001)

*"There is certain pleasure when observing the arcade sand that slides, that declines to the point of falling, spiraling itself with certain rush that is somewhat human."*

Jorge Luis Borges

Choreography: Silvana Cardell

Original Music Composed and Performed by: Marc Dicciani

Set Design and Production: Pedro De Silva

### Dancers:

Catherine Acquaviva, Francesca Cervero, Mary Glackmeyer, Melissa Godbout, John Luna, Darien Moore, Liz Nichols, Mathew Oaks, Alex Ringler, Catherine Scanlon, Frances Stohlman, Danielle Torre

## APES AND PEACOCKS (1985)

Choreography: Donald Lunsford

Music: Frankie Goes to Hollywood, Two Tribes

### Dancers:

Joe Bunn, Richard Dieter, Courtney Greteman, Allan Harmon, Iquail Johnson, Marlayna Locklear, Teneise Mitchell, Cindy Mora, Lauren Putty, Angela Ramakis, Joe Rivera, Dina Sabb-Mills, Anneliese Sari, Ryan Richardson

## ON TAP (1957 – PRESENT)

‘Teca “Night and Day”

Original choreography: LaVaughn Robinson and Henry Meadows

Supplemental Choreography: Germaine Ingram

Musical Composition: “Night and Day,” Cole Porter

Musical Arrangement: Germaine Ingram and Gerald “Twig” Smith

Dancers: Germaine Ingram with Corrinne Karon, Karen Cleighton, Rochelle Haynes, Lance Liles

Tap Ensemble Dancers:

Amanda Bay, Abby Borzewski, Melody Boza, Anthony Colella, L’Orelia Davis, Sandra Davis, Jenna Domin, Samantha Duboff, Krystal Frazao, Jared Giordano, Lindsey Gruber, Rayna Kampanelas, Lindsey LaFountain, Lance Liles, Shana McCarthney, Lyndsey Makovsky, Teneise Mitchell, Laura Muzerall, Stephanie Nale, Ashley Pangrass, Kathryn Ratzel, Sara Reardon, Lindsey Restaino, Angie Riepensell, Ashley Seldon, Leslie Silver, Rachel Spada, Tricia Stanley, Erika Twining, Gary Vaughn, Hope VonSas, Meghan Weaver

### INTERMISSION

## STEPS IN THE STREET (1936) EXCERPTS FROM CHRONICLE

Devastation – Homelessness – Exile

Choreography and Costumes: Martha Graham

Music: Wallingford Riegger\*

New orchestration for Steps in the Street: Justin Dello Joio

Original Lighting: Jean Rosenthal

Lighting for Reconstruction: Jay Madara

Restaged for University of the Arts: Joyce Herring

Director: Jennifer Johnson

Rehearsal Assistant: Shelby Weis

Dancers:

Soloists: Lindsey Delooze and Mary Glackmeyer Understudy to the soloist: Katie Umberhauer

Brooke Chaffe, Kyle Clark, Holly Colino, Jill Collins, Joi favor, Gabrielle Kadets, Lisa Kazmer, John Luna,

Jennifer Mooney, Darian Moore, Emily Proce, Julliana Richcrick, Molly Root, Meagan Rumberger, Andrea Siekavizza, Zachary Svoboda, Midori Watanabe

**Martha Graham (1894-1991)** is recognized as a primal artistic force of the 20th Century. She was named “Dancer of the Century” by the New York Times and has been compared with other creative giants such as Picasso, Einstein, Stravinsky and Freud. She created 181 ballets and a technique that revolutionized dance throughout the greater part of the past century. Her ballets were inspired by a wide range of sources from the American frontier to Greek Mythology. During her 70 years of creating dance, she collaborated with other great artist – Noguchi, Copland, Barber, and her mentor Louis Horst, and is recognized for her groundbreaking work in all aspects of the theater – use of time, space, lighting, costumes, sets and music. Martha Graham’s extraordinary legacy lives on in the work of the Martha Graham Dance Company, Ensemble and School, and in the students worldwide studying her technique and performing her masterworks.

\*Finale from *New Dance, Opus 18B (Steps in the Street)* used by the arrangement with Associated Music Publishers, publisher and copyright owner; and G. Schirmer, Inc., agents in the United States for publisher and copyright owner. Presented by arrangement with Martha Graham Resources, a division of the Martha Graham Center of Contemporary Dance.

## MR. E. McCOBB (2005)

Choreography: Brian Sanders

Music: Klezmer Conservator Orchestra, Amon Tobin, Par-T-One vs. INXS, Devo

Dancers:

Cathrine Acquaviva, Brianne Berube, Francesca Cervero, David Dillow, Kelli Gill, Melissa Godbout, Lisa Kazmer, Lia McPherson, Marvin Millora, Jen Mooney, Michael Prendergast, Vincent Roach, Andrea Siekavizza, Francis Stohlman, Zach Svoboda, Kristin Tillotson

## THROWIN' IT BACK...WAAAY BACK

*Dance with us through the forties, fifties, sixties, and into the seventies when love was free, peace was the sign of the times, and polyester was the fiber of choice. Slip on a pair of bellbottoms or slide into that metallic jumpsuit and get ready to hustle, bump, and ride that Soul Train to American Bandstand and shake it to the sounds of the seventies. Featuring The Bee Gees, Donna Summer, The Village People, Aretha Franklin, Patrick Hernandez, Kool & The Gang, and Earth, Wind & Fire!*

Choreography: Wayne St. David & Molly Misgalla

Music: Edited by Max Sainvil

Dancers:

Danielle Aviezer, Amelia Barker, Amanda Bay, Abby Borzewski, Melody Boza, Becky Byers, Patrice Caron, Danielle Catone, Robin Cohen, Ralph Coppola, L'Orelia Davis, Ricky Dieter 3, Kellie Doherty, Jenna Domin, Beri Driscoll, Jaclyn Dunne, Lindsey Dwyer, Desiree Godsell, Lindsey Gruber, Ashley Harris, Lindsey Hashiguchi, Jesse Jones, Rayna Kampanelas, Jessica Kroboth, Lindsey LaFountain, Jessica Lang, Rachel Levy, Mariah Lewkowitz, Marlayna Locklear, Lindsey Makovsky, Monteece Mask, Sharee Marciano, Shana McCartney, Teneise Mitchell, Cindy Mora, Laura Muzerall, Janine Negron, Laini Olivieri, Ashley Pangrass, Michael Prendergast, Sara Reardon, Ryan Richardson, Angie Riepensell, Alex Ringler, Coralis Rivera, Joseph M. Rivera, Vincent Roach, Skyler Rodgers, Dina Sabb-Mills, Cat Scanlon, Ashley Seldon, Leslie Silver, Rachel Spada, Tricia Stanley, Summer Stephens, Danielle Torre, Laura Tucker, Ryan Tuerk, Alisha VanCort, Gary Vaughn, Hope VonSas, Nathaniel Wade

## PROGRAM NOTES

### Raymonda

Considered to be Petipa's last true masterpiece, Raymonda remains in the repertory of most major ballet companies and has been performed by the School of Dance numerous times. Coming at the end of ballet's romantic era, Raymonda represents all the best choreographic elements of that period. Its musical score, composed by Glazounov, is one of the finest in the entire ballet repertory and has inspired many choreographers including Balanchine.

The selection performed is "The Grand Pas Hongrois" from the third act where the choreography uniquely combines classical ballet and character dance.

## **Maquinas Simples**

This piece was developed using concepts of basic mechanics applied to dance. The essence of the dance is to represent the omnipresence of physical laws and to make them explicit and obvious. Maquinas Simples is also a study on time and how machines are built to measure the duration of things. A huge pendulum is hung from the center of the stage, on stage left, a water clock and on center stage on the floor, a tilted plane to use as a sundial or sun clock. The space for the dance is created by a projection of images of small machines in movement, as well as floor and side images of spilled liquids on the floor.

This dance was originally commissioned by Antorchas Fundacion, the highest honor a work can receive in Argentina.

## **Apes and Peacocks**

In Nature is the nature of all things. Privileged, finite and beauteous nature; diversity is truth; equation, a divine symmetry of everyone's relation to one another. At a watering hole in an enclave of enchanted jungle forest, Flora and Fauna, fowl and beast, coexist in a circle of life. They are celebrating the elements of feminine and masculine spirits, exotica, equity and a ubiquitous harmony.

In 1986, the School of Dance performed this piece as a part of the American College Dance Festival in Washington, D.C. and was awarded First Prize.

## **ON TAP**

This evening's "Legacy" tribute to LaVaughn has two segments. The first, performed by current UArts dance students (with video footage of the master himself), captures the studio setting where LaVaughn uses "call and response" and syncopated tap phrases as his teaching tools. The other segment references LaVaughn's stage career, spotlighting a piece of choreography created by him and then-dance partner Henry Meadows in 1954-55. The choreography, originally performed to Cole Porter's "Night and Day," has been supplemented and reset for a small ensemble by LaVaughn's long-time dance partner Germaine Ingram. The ensemble includes UArts' dance graduates, all of whom have been LaVaughn's students and have made tap dance a centerpiece of their professional portfolio.

## **Steps in the Street - Excerpts from CHRONICLE**

"Chronicle does not attempt to show the actualities of war; rather, by evoking war's images, it sets forth the fateful prelude to war, portrays the devastation of spirit which it leaves in its wake, and suggests an answer."

(Original program note, Guild Theater 1936)

It is difficult now to reconstruct or even evoke the emotional, almost visceral, reaction of the New York intellectual community to the Spanish Civil War from 1936 onwards. It was a political cause that rallied together all manner of opponents to European fascism, but it was also a moral issue and a matter of profound ethical concern.

Against this social background, American modern dance, always far more socially motivated than most of the other theatrical arts, including, of course, classical ballet, made a forceful and often eloquent response...

As with (much) of the Graham works at this time, the choreography conveys the desperation of the masses, the pain of isolation, the loneliness of despair, yet this is expressed not by any overt acting, but by mass group movements redolently descriptive of such feeling. This is a kind of "abstract expressionism" carried through in dance forms, and, of course, incorporating that basic non-abstraction, the human body.

- *The New York Post – October 10, 1989* by Clive Barnes

Steps in the Street was originally performed by a cast of 12 women. This performance has been re-conceptualized for the University of the Arts to include men.

**Mr. E.McCobb** was inspired by Mr. Sanders' lack of faith in his own ability to deal with change, the loss of his elders and his transition from dance's rebellious bad boy to a mentor. Childhood props are used to reconnect with a sense of what it was like to be a child and the faith that the child has in his family.

## ALUMNI AND FACULTY Biographies

**Silvana Cardell**, an alumna of The University of The Arts School of Dance, (1990) has danced and choreographed locally for Group Motion Dance Company. Between 1992 and 1996 Mrs. Cardell directed Armar Danza Teatro in Buenos Aires Argentina. She then founded her own dance company, S.Cardell Danza and Escuela de Danza del Abstracto. With her husband, architect Pablo Meninato, she built Sala Ana Itelman which showcases avant-garde dance from both national and international artists. Ms. Cardell's work has been commissioned by Antorchas Fundacion, Instituto Nacional de Teatro, Secretaria de Cultura de la Ciudad, Lationamericana de Produtores de Danza y Teatro, and the Teatro Gran San Martin.

**Karen Cleighton** has a BFA in Dance Education from The University of the Arts where she has been on faculty for the past seven years. Her choreography was recently seen on the University of the Arts production of "Crazy For You." Her work has also been seen in many of the Atlantic City casinos, and was recently featured at The Prince Music Theater's 20th Anniversary Gala.

**Jennifer Johnson** holds a MFA from the University of Utah and was a former member of the Martha Graham Dance Company. She has also performed world-wide with Richard Move and Martha @, Pilobolus Creative Services, Pearl Lang Dance Company, and Brian Sanders' JUNK. She spent a year touring Japan with the Moscow Circus, and has performed in a number of operas, including "The Magic Flute", choreography by Pilobolus. She is a featured dancer in the movie "Ghost Light." Under her direction, her students have performed in New York City and Washington, DC.

**Donald T. Lunsford**, II earned a BFA from The University of the Arts in Modern Dance Performance in 1983. Mr. Lunsford performed with Philadanco (The Philadelphia Dance Company) and is now Artistic Director of 'Danco 2, The Philadelphia Dance Company's apprentice performance group. He is currently a faculty member at The University of the Arts and Temple University.

**Molly Misgalla** has a BA in Dance from Point Park University. She has taught in Luxembourg, London, Paris and throughout the United States. Each May in Love Park, she produces "Philly Dance" to celebrate National Dance Week. Her choreography has been performed at Penn State and DeSales Universities, European industrials, and numerous entertainment companies. In June, 2004, she completed her first marathon in Hawaii.

**Andrew Pap**'s tenure at the University of the Arts began in the mid 1970's. He originally studied and performed in his native Romania, and in Italy before moving to Philadelphia to teach at the Philadelphia Dance Academy. He has choreographed for Pennsylvania Ballet, NBC-TV, Mantua Opera Company, Italy, Philadelphia Opera Company and the Voloshky Dance Ensemble.

**LaVaughn Robinson** is a legend in the field of tap dance. He began his journey in the art of tap dance on the streets of South Philadelphia more than 70 years ago. From "buskin" with tramp bands on sidewalks in center-city and along South Street, LaVaughn became revered as an icon of the Philly style of hoofing. The Smithsonian Institute named him "a National Treasure in Traditional Arts." Throughout 25 years on the dance faculty of the University of the Arts, he has challenged and inspired generations of dance majors with his artistry, his embodiment of a vernacular tradition and his natural gift for teaching.

**Brian Sanders** received his BFA from the University of the Arts and performed and choreographed for Momix Dance Company for many years. In 1998 he established his own dance company JUNK. Since then, he has received numerous awards and commissions. His participation in Philadelphia's Fringe Festival has earned him the reputation as one of the "stars" of the festival.

**Wayne St. David**, received his BFA from the University of the Arts 17 years after he originally matriculated. Now the coordinator of the Jazz/Theater Dance department, his work regularly receives rave reviews. He has staged musical theater productions and choreographed concert dance throughout the nation. He is known for his vigorous, challenging and dynamic classes.